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How did the Censorship and Digital Piracy of *A Serbian Film* Affect Interpretations of Serbian National Identity in the U.K.?

The extensive censorship of *A Serbian Film* (2010, *Srpski Film*, Srdjan Spasojević) by the British Board of Film Classification in August 2010, compelled the U.K. press to brand it the most heavily censored film in 16 years. *A Serbian Film* is a particularly interesting case study as it is the first fully independent, Serbian feature film ever made in Serbia. The film deviates from the cultural specificity seen as characteristic of the horror genre in the country, exemplifying instead the trend for a new extremism in European cinema. It was released across a range of platforms, subjected to differing levels of censorship in different countries and subtitled in various languages. Despite extensive U.K. censorship, access to the uncut film proved to be relatively straightforward via mainstream peer-to-peer file-sharing networks.

Using analysis of the U.K. critical reception and fan discussions regarding the film this paper argues that whilst censorship did not negate the overall metaphor contained within *A Serbian Film*, it drove extreme horror fans to seek out unadulterated copies. Ultimately, the reception, censorship and digital piracy of this transgressive film shaped, and in some cases exacerbated, negative perceptions of Serbian national identity in the U.K.

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